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has now returned thence not only not cured, but with the faintest promise of saving his eye. It is the earnest prayer of every art lover that our great sculptor may be spared, to yet achieve many and noble things. Crawford's designs for the Capitol at Washington, are severely criticised by the critics as unworthy of him, as feeble, mixed, and lacking originality, or even good imitation. I have not been admitted to them, so cannot speak from inspection.

The designs of Rogers for the Library of the Capitol are exquisitely conceived, and as unique as they are appropriate. The door is a perfect world of Art in itself. Perhaps some of your readers may have seen or read of that exquisite work, the Baptistery of Florence. This door is after it in design, but original in filling up, the Life of Columbus affording the illustrations. It is a most elaborate work of genius, and is well worth all its care and cost. It will be in bronze.

William Story, of Boston, has much improved of late by his careful study. The bust of his father—the late eminent Chief Justice of the United States, Joseph Story, was good in feature, but hard and too severe in its impression. It is only by experience and the truest intuitions, that life-like expression can be given to the rigid marble. I think Mr. Story has decided talent, if not genius for his profession; and that, with several years study of good models and anatomy, he will excel. His last is "Hero in Search of Leander," a life statue. I think this is a very promising, finely conceived work. It certainly shows with what success he has applied himself to the study of antiques. He is yet comparatively young, and may do much for the art-taste of his country.

Miss Hosmer visits America this summer. Give her welcome, for she is one of our "representative" women. Few would have dared the experience she has had to encounter in her study of art; and she deserves respect, not more for her genius than for the bravery with which she has worked her way up to the position of first among female art-devotees. Her full length statue for the tomb of the lady—is a work of great merit in its way. Her "Beatrice" is, however, her most characteristic and original work, as yet. She will return to Rome this fall, with many a good commission, it is to be hoped.

I have consumed so much space already

for the sculptors, and really said so little, that I must refer briefly to the artists.

Page has completed his "Flight into Egypt," and it answers public expectation fully. The artist has thrown a wonderful sight of true power into this picture, which in execution and conception is alike original and masterly. I may not notice its merits, for a page could scarcely give the reader a correct idea of all its parts and features. Our country has good reason to be proud of Mr. Page.

Tilton is busy with his cloud-like skies and back-grounds and figures. His atmospheric effects are wonderful, if that term can be used in conjunction with any modern except Turner. But the *tout ensemble* is mixed, and his pictures study better in parts than in general. His devotion to the art of his art is to be regretted, so far as it covers up his once apparent originality. That he is not American in the spirit of his compositions is very apparent, from the fact that the English are his best patrons. He is popular with them, and his commissions are numerous; he is, in fact, coining money as well as fame.

Nothing new to say of Brown and others mentioned in a former letter. Terry is still "studying Scripture," preparatory to a descent upon some Moses or Elijah or Esther. Oh, why don't he, and Chapman, and Wild, study *American* subjects more?

Adios for the present. I shall let you hear from me again, ere I vacate Rome for the summer, to escape the Campagna fever. Trusting this will find the "Cosmopolitan" flourishing like a forest oak, I send you my best wishes, and will cheerfully execute any commands you may have to make upon the studios in this great centre of the *finest* arts.

I am yours, sincerely.

ATELIER.

ROME, ITALY, *March*, 1857.

P. S. Let me say to you that the "Cosmopolitan" is talked of considerably here in Art circles. It is regarded with especial favor, since it is known that so many works by our artists abroad find their way to its galleries. I shall send you a handsome list from the "Eternal City" this fall. Think of *that*—Rome patronizing art in the United States!

Napoleon the Great wrote to his Admiral that in the century in which we live every moment wasted was irreparably lost.

MOTHER AND CHILD.



HIS fine painting, by Rogers, after Murillo, was drawn at our last distribution of Art-works, by George F. Austin, of Milwaukee. The *Daily Wisconsin* of that city, announces its arrival; and discourses quite genially of some of its leading characteristics. We quote:—

"It was taken by Rogers, after the original by Murillo, at Rome, and represents the mother Mary, and the infant Saviour. It is a life-size picture, some 5x3 feet in dimensions, enclosed in a rich massive gilt frame. The mother sits by the base of a marble ivy-covered column, clothed in the characteristic oriental costume, with the beautiful cherub child sitting upon her lap. The apparel of the mother is in high colors, and it is a distinguishing feature of both mother and child that the brush has not been spared upon them, and that they possess the most accurate resemblance to living skin, muscles, veins, limbs, and features, all throbbing, moving and being in perfect health and beauty.

"Another noticeable feature of these figures is the strong nationality of expression, which beams from the face of both mother and child. Most likenesses of Mary represent her merely as a woman, and not as a woman of a particular nation or race. This characteristic is strikingly apparent, in both the mother and child of the present painting. They also appear to you as human beings, as the lovely, doting mother, with her pure, pretty infant, turned for a moment from the act of receiving nourishment, by some noise, or object, that has caught his attention. We judge the picture to be a successful copy of one of the grandest works of art ever produced."



"IN ARCHITECTURAL DESIGN," says Ruskin in a recent lecture, "imagination is the first great quality. It is the quality that distinguishes great from mean artists, and no instance is known of a great man with deficient imagination. Industry is essential, but industry alone does not make a great artist." Mr. Ruskin contends that "it is a mistake to separate sculpture from architecture: the architect should be his own sculptor."